



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE HERMITAGE THROUGH PHOTOGRAPHY.

By E. T. L.

IN TWO PARTS.—PART SECOND.

It was when the Turkish war was at its height that she purchased for 60,000 roubles the unfortunate Holland pictures, which were lost by the ship being wrecked off the coast of Finland. To her energy is largely due the character of the Hermitage in its best possessions, both of pictures and other objects of art. Wherefore, undoubtedly, the contemporary admirers of Catherine perceived new evidence of exalted judicial discrimination in her refusal to accept any but the last of the different titles of Great, Wife, Prudent, and Mother of the Country decreed to her by general acclamation; while even the victims of her peculiar chastisements might have hesitated to conclude that this appellation was otherwise than justly applied. And at this lapse of time, the faults of the scheming legislator who bore it are commonly found eclipsed by the virtues not unlike maternal wisdom and forethought permanently represented in her monumental works. Among their noblest forms must continue to be ranked the schools for popular education, of which she inaugurated the system, and the libraries and art collections gathered with taste and liberality.

One of the photographs connected with a noted instance of the patronage of individual artists by this empress, is that from the "Infant Hercules Strangling the Serpents," which Sir Joshua Reynolds was commissioned by her to paint. The subject was left to the choice of the artist, who, by signifying Russia in the powerful chief figure of the composition, and all enemies of Catherine in the death-fated serpents, managed to convey a magnificent compliment through what some have considered a highly successful work of art.

Examples of Rubens and Van Dyck, of which a considerable number were originally in the Wharton collection purchased by Sir Robert Walpole, include, with greater works, a large proportion of excellent portraits.

Among this class of examples of the latter artist, are representations of various members of the Wharton family, Sir Thomas Chaloner, the architect, Inigo Jones, Henry Danvers, Earl of Danby, in the garter robes, the painter, Frans Snyder and family, and of Archbishop Laud; for the latter of which—described by Horace Walpole in "Anecdotes of Painters" as "a celebrated, but not very fine picture"—the University of Oxford once offered the Wharton family four hundred pounds. It is not shown to the best advantage in the photograph. A better work is a full-length portrait of King Charles I. in armor, in the reproduction of which—as regards the rendering of metallic effects—present photography is very far inferior to the century old English engraving in mezzotinto by Josiah Boydell.

An amusing anecdote of those days may be repeated in connection with the fact that, while in this picture one gauntlet is worn by the king, the other dropped on the floor, is drawn by mistake for the same hand. When the picture was in the Wharton collection, old Jacob Tonson who had remarkably ugly legs, was finding fault with the two gauntlets; in answer to which Lady Wharton said: "Mr. Tonson, why might not one man have two right hands as well as another two left legs?"

A portrait of the wife of Charles I., Henrietta of France, is equally good. The photographs also copy the important subjects of the "Madonna of the Partridges" and the "Incredulity of St. Thomas," among this artist's works.

The representation of Rubens is yet more extensive, with the reproduction of about forty examples, of which nearly half are portraits. "Philip IV., King of Spain," "Elizabeth of France, Queen of Spain," a noted "Portrait of an Old Lady," "Isabella Brant, first wife of Rubens," and "Helen Fourment, second wife of Rubens," are among the subjects. The latter celebrated picture was originally fitted for a panel in the lady's closet. The figure is shown with a hat on, and with draperies of black satin very finely painted, as are the hands. A picture of a lioness and two young lions, which Horace Walpole greatly admired, and which forms one of the striking representations in the old series of engravings, does not appear with the photographs. A few examples are shown of classical and sacred subjects, among the latter being an "Adoration of the Virgin," a "Descent from the Cross," and a "Coronation of the Virgin."

Of the two Teniers are various representations, including a famous "Interior of a Kitchen" by the younger, a "Cattle Market" and a "Village

Festival," while with the addition of a "Portrait of an Old Man," by Gaspar de Craeyer, this school is fairly illustrated.

A number of Dutch painters appear to some advantage in the collection, and hardly less so than Rembrandt himself, if one chooses to stop with Hals, who is not largely but well represented by the few portraits photographed; Bol, whose very fine old woman was obtained by Walpole at the Portland sale, and is here included with five other works; Ruisdaël, whose landscapes—of which some of the finest are in the Hermitage collection—are rather at disadvantage with this process of reproduction; Paul Potter, with his farm and hunting life scenes—the latter in fourteen compartments of groups—and not least in quality a splendid stag hound forming the subject of one picture; and with Wouvermans—who is very favorably seen at the Hermitage in more than fifty examples, of which five are here copied. The works of Gérard Douw are represented by a dozen copies, of which one is a portrait of himself playing a violin. Other good pictures are by Helst, by Flinck, whose portrait of a young Jewess is quite fine, and by Mierevelt, whose portrait of an old man reminds one of the work of Jurian Ovens.

The productions of the older schools include Holbein's portrait of Erasmus, and half a dozen examples of the Saxony court painter Cranach, of which the "Virgin of the Appletree" is most noted.

The very few works of the German school which are reproduced are exclusively those of Denner, Snyder, and Mengs, the "Judgment of Paris" by the latter, with a portrait of himself being among them. These are comparatively rare possessions, as the greater number of this artist's paintings are in Madrid where he became established.

The admired series in the Hermitage, by Claude Lorraine, of "Morning," "Noon," "Evening," and "Night," is fairly rendered, although less fortunately so than a seaport shown in the set of English prints, which is wonderfully full of light. One of the best of the French portraits is that of the Duke of Alençon, by Clouet, while a few by Greuze are interesting works. A fine example of Chardin is the "Grace Before Meals" or "Blessing," which it seems is a replica from a painting in the Louvre, and of which also another copy has been mentioned as existing in the Caza collection.

Many Italian masters are here seen most advantageously: Luini, with an admired portrait of a man representing St. Sebastian, a "Madonna and Child," "St. Catherine and two Angels," (very satisfactorily photographed), and La Colombine, which is a portrait of a beautiful young lady; Palma, whose "Adoration of the Shepherds"—formerly belonging to the Vriellere collection—is a celebrated work; Salvator Rosa, of whom are shown examples in portraits with that of the "Repentance of the Prodigal Son," (which previously had its place over one of the chimneys of the Walpole picture gallery, and which is one of the pictures mentioned with praise in the published description by the late Labinsky, keeper of the Hermitage Gallery), and Guido Reni, represented in several works, but in none more finely than in the "Adoration of the Shepherds," an octagon picture truly described by Walpole in catalogue brevity as "a most perfect and capital picture, arrangement and expression very beautiful"—which he also esteemed not inferior to this master's "Doctors of the Church consulting upon the Immaculateness of the Virgin," in the same collection—and in which the grouping of the angelic figures within the angular spaces is of such exquisite balance and grace, that one could wish it more fully noticed. A work of the same design formerly mentioned as being in the Church of the Chartreuse, at Naples, was life-size, oblong, containing more figures than this, but unfinished.

An "Entombment of Christ," by Parmigiano, is the only example of this artist copied; it is that for which it is asserted that the painter was knighted by the Duke of Parma, and of which were several prints, as of also two drawings first made for it.

The remaining works in this division include a few fair examples of Leonardo da Vinci; three of Andrea del Sarto, of which a "Holy Family, with St. Catherine, St. Elizabeth, and St. John," is a work of importance very highly esteemed; a greater number of Titian, mostly valuable, and several of Raphael, among which are the "Madonna of the Maison d'Albe," the "Perugia Madonna," and a "Holy Family, with beardless St. Joseph," which is a noted picture. It was this which Vasari described as having been painted for Leonello da Carpi, Lord of Meldola, and in the coloring and general beauty of which this artist author discovered a remarkably quality. In conclusion he says: "It is indeed executed with so

much force and in a manner so exquisitely graceful withal, that I do not think that art could possibly produce or exhibit a finer work. There is a divinity in the countenance of Our Lady and a modest humility in her attitude, than which it would not be possible to conceive anything more beautiful. The master has depicted her with folded hands in adoration of the divine child, who is seated on her lap and is caressing a little St. John; the latter is also adoring the Redeemer; the figures of St. Joseph and Elizabeth complete the group." The identity of this picture has been in high dispute, Passavant declaring it to be that in the Museo Borbonico at Naples, while other distinguished authorities hold that the Borbonico Madonna is a fine copy by Guilio Romano, or at best but a replica of the original which they believe to have been taken to Paris and subsequently transferred from the Malmaison Gallery to St. Petersburg.

The representation of Maratti is also of special value although not large, including only three of the works which belonged to what was distinguished as the "Carlo Marat room" at Houghton, containing, in addition to this master's own work, that of two of his pupils. One of these examples is from the subject of the Virgin teaching Jesus to read, another is an "Adoration of the Shepherds," while a portrait is of hardly less importance in view of quality. This represents Pope Clement IX., Jules Rospiglioso, in a sitting position, the figure being shown at three quarters length. It is a most beautiful portrait, uniting strength and delicacy with the finest effect. The work was originally in the great Pallavitini collection, from the remains of which, Jervas, the painter, bought it out of the Arnaldi palace in Florence.

The important representation of the Spanish school which is afforded is to be valued as containing examples of masters whose work for the greater part has been retained in their own country. It has been stated that only a single picture by Velasquez, is to be found in Italy, although this is reasonably doubted. Every one knows that his best works, executed for the King, are at Madrid. The seven now reproduced from the St. Petersburg collection, include a full length portrait of Philip IV. of Spain; another of Duke d'Olivarez, also full length, which is a most noble example; a fine picture of a young peasant laughing, and a portrait of Pope Innocent X. who, as old writers recorded, was reckoned the ugliest man of his time. It was related in connection that having been sent by Philip IV. to draw the Pope's picture, the painter declined to receive any money from the chamberlain, sent by the Pope to pay him, saying the King, his master, always paid him with his own hand.

From Murillo's works, of which the Hermitage has a magnificent possession, are nineteen copies, comprising examples of this master's different periods. Among the finest are the "Repose in Egypt" and the "Vision of St. Anthony." As in the case of Velasquez and of Rembrandt, the works of Murillo are sufficiently fortunate in photographic reproduction.

Copies from Ribera omit the large composition of "St. Sebastian after Martyrdom," which is a noted picture of the Hermitage; but his "St. Jerome in the Desert," is included. The most important example of Cano, is that of the "Apparition of Saints to a Dominican," while the single representation of Herrera, is from the same subject. The "Virgin and Child," by the former, which is seen among the copies, may not impossibly be this master's replica, belonging to the Hermitage, of the Madonna in the Seville Cathedral.

PIECES of furniture inlaid with ivory, or decorated with carvings of this material, are somewhat rare, but some of the earliest pieces of furniture extant are either constructed or ornamented with it. The Egyptian chairs at the British Museum, St. Peter's chair at Rome, the chair of Maximian at Ravenna, are all inlaid or otherwise adorned with it, and the last-named is entirely covered with it in panels. Ivory also enters largely into the composition of musical instruments, and what are considered the oldest of all are of bone; ivory keys are probably as ancient as organs, and with inlaying of the same material, are to be found in Elizabethan "virginals."

THE rendering of part of the legs of furniture in brass, the terminals being the claws of animals, has a good effect. As carved balusters for chairs, cabinets, and other furniture in brass, or for borders, ebony plays a prominent part, whilst *en reverse* handles of brass may be made to set off in a very choice manner dark hued articles of wood. For lamp stands brass necessarily occupies a conspicuous place, and comes, in these, into excellent combination with enamels and decorative porcelain.